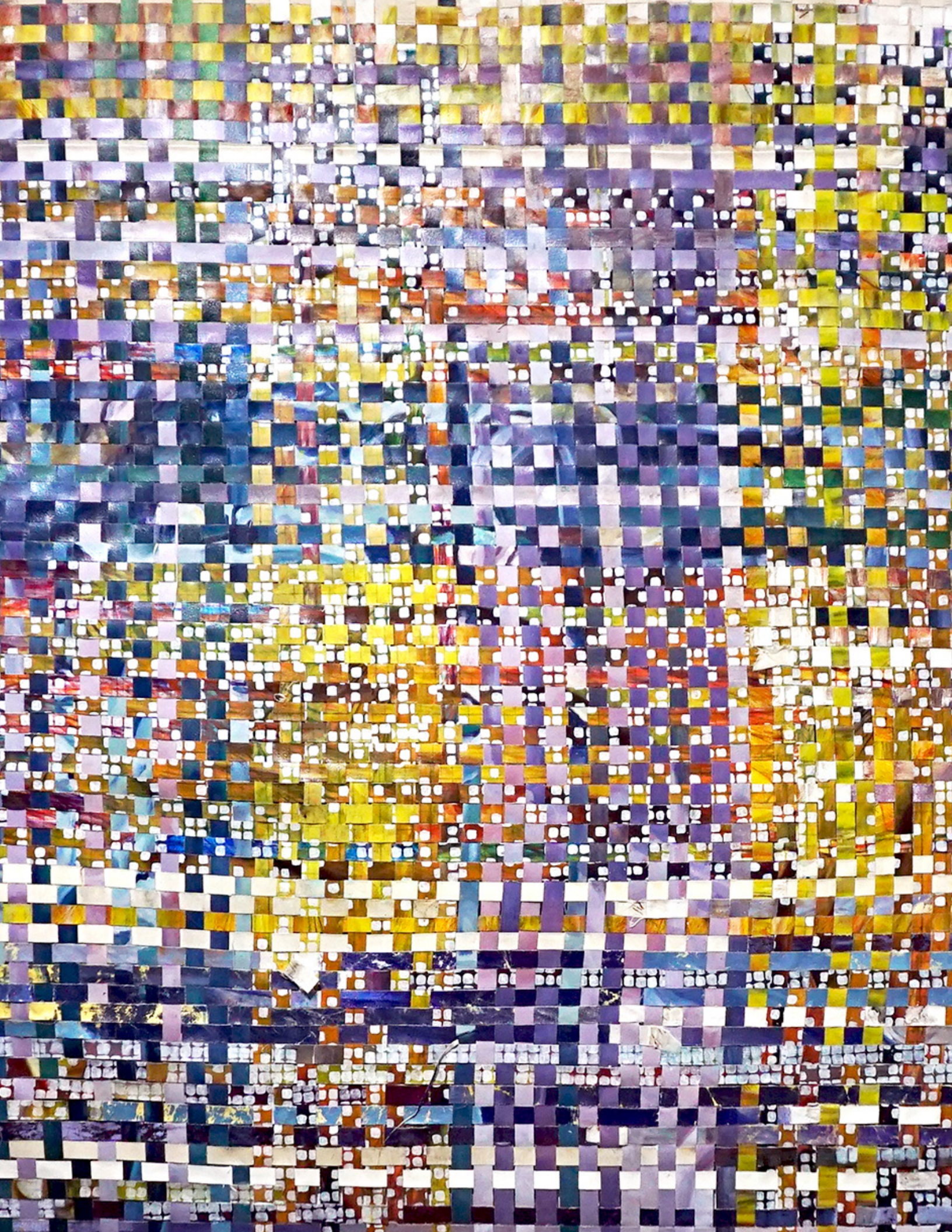
k a d a n g k a l a

kokok p. sancoko



SOLO EXHIBITION

RUBANAH
underground hub

k a d a n g k a l a

kokok p. sancoko

curated by

grace samboh

exhibition

8 april — 13 may 2023

rubanah underground hub
jl. timor no. 25 menteng,
jakarta pusat 10350

supported by

.this/PLAY STUDIO
ART AND EXHIBITION DESIGN

daftar isi

pengantar oleh
grace samboh

foto ruang pamer oleh
by m. revaldi

karya-karya kokok p. sancoko

foto ruang pamer oleh
m. revaldi

tentang kokok p. sancoko

foto ruang pamer
m. revaldi

kolofon

content

introduction by **1**
grace samboh

exhibition shot by **8**
m. revaldi

artworks of kokok p. sancoko **10**

exhibition shot by **26**
m. revaldi

about kokok p. sancoko **28**

exhibition shot by **30**
m. revaldi

colophon **32**

apakah anda punya waktu?

"kadangkala", judul yang dipilih kokok p. sancoko untuk pameran tunggalnya kali ini terdengar renyah, sederhana, dan ringan. apakah judul ini membantu anda untuk mengenali karya-karya kokok dalam pameran ini? tergantung seberapa banyak waktu yang hendak anda luangkan untuk karya-karya ini. judul-judul karya kokok dalam pameran ini harfiah. tanpa tedeng aling-aling. walau tak berarti anda akan dengan segera menemukan apa hubungannya si judul dengan sang karya, apalagi dengan senimannya. bahkan saya yang mengenal kokok, dan cukup mahfum dengan praktik artistiknya, tetap butuh 'tarik nafas' dulu baru menemukan 'hilal.' *lencangkiri, lencangkanan, datar..datar sekaliii.., enaknyabagaimana?*, dan rentetan angka fibonacci *1, 1, 2, 3, 5, 8, 13, 21, 34..,* misalnya. apa *sih* kotak-kotak yang dibuat kokok ini? apakah di balik kotak-kotak ini ada obyek, subyek, atau gambar apalah yang ditiban oleh kokok? untuk sederet karya yang barusan saya sebutkan, tidak ada gambar apapun di balik berlapis-lapis kotak-kotak kokok. lalu, mananya yang kiri, kanan, atau datar? pertanyaan yang terakhir ini bisa dijawab dengan relatif cepat: bidang yang bersandar ke kiri, bersandar kanan atau datar. lalu, kenapa dengan bidang-bidang ini?

jejala[1]

sebelum menjawab pertanyaan barusan, saya perlu mundur sedikit. kokok belajar di jurusan desain ruang dalam *(interior design)*. tak aneh kalau ia akrab betul dengan penggunaan jejala (atau jala-jala, atau grid dalam bahasa inggris) sebagai landasan utama dalam pekerjaannya. dalam ranah perancangan, baik bangunan (arsitektur) maupun ruang dalam, kotak-kotak yang dibuat kokok dikenal sebagai jejala. sederhananya, jejala adalah susunan kerangka yang dibangun atas garis mendatar (horisontal) dan garis ke bawah (vertikal) yang seragam dan terukur. keseragaman ukuran ini membuat kotak-kotak jadi dapat diandalkan dalam skala ukuran yang (umumnya) lebih besar. maka, jejala

[1] Lihat Adjat Sakri, Mocthar Apin, Sanento Yuliman, G. Sidharta, dan A. Subarna (penyusun), 1985. *Daftar Istilah Seni Rupa*. Bandung: Penerbit Institut Teknologi Bandung. Telah disalin oleh Hyphen— dan bisa diakses di https://hyphen.web.id/daftar-istilah-seni-rupa-2/

do you have time?

"every now and then", the title chosen for kokok p. sancoko for his current solo exhibition may sound witty, modest and light. does this title help you to recognize kokok's works in this exhibition? depends on how much time you are willing to spend with the works. the titles of his works are literal and straightforward. this does not, however, mean that you will immediately find the connection between the titles and the works, let along the artist. i am someone who knows kokok and his artistic practice well, but i still need to 'take a deep breath' to eventually find 'hilal.' *lencangkiri, lencangkanan, datar..datar sekaliii.., enaknyabagaimana?*, and the list of fibonacci numbers *1, 1, 2, 3, 5, 8, 13, 21, 34..*, for example. what about these squares that kokok created? are there objects, subjects, or any other image that are covered underneath the top layers of the paintings that we see here? for the work that i've just mentioned, there are no images behind the layers of kokok's squares.sso, which is left, right or center? the last question may be answered relatively quickly: the plane that lends to the right, left, or center. even then, what about these planes?

grid[1]

before answering the above question, need to step back a bit. bokok studied in the department of interior design. it is hardly a surprise that he is very familiar with the use of grid as the basis of his work. in the design realm, both buildings, (architecture) and interior space, the squares that kokok created are referred to as grid. simply put, a grid is the arrangement of a framework built by horizontal and vertical lines that are uniformed and measurable. the uniformity of the sizes made these squares dependable in creating spatial scales that are (commonly) larger. so, a grid is a supporting apparatus, a tool to organize or arrange objects during the planning stage of creating a drawing—whether they are flat, or two-dimensional. why paint supporting tools? isn't the purpose of supporting

[1] See Adjat Sakri, Mocthar Apin, Sanento Yuliman, G. Sidharta, dan A. Subarna (editor), 1985. *List of Terms in the Arts*. Bandung: Institut Teknologi Bandung. Copied by Hyphen— and may be accessed here: https://hyphen.web.id/daftar-istilah-seni-rupa-2/

adalah alat bantu untuk menyusun atau mengatur objek pada tahap perencanaan di atas ruang gambar—yang datar atau dua dimensi. mengapa melukis alat bantu? bukankah alat bantu justru digunakan untuk melukis atau merancang karya (apapun medium atau wahananya)? menurut saya, kokok sedang (atau bahkan selalu?) menantang—atau setidaknya menggoda—hirarki tersebut: alat bantu bisa saja menjadi karya itu sendiri, bisa menjadi isi karya.

sedemikian banyak pelukis, pematung, dan perupa telah berkutat, bergulat, menolak, mempertanyakan, dan mengkritik medium kerjanya sendiri. sekilas pandang, tak heran kalau karya-karya jejala kokok seolah masuk dalam kategori pencarian dalam senarai barusan. apalagi didukung dengan pernyataannya, "pada dasarnya, melukis adalah mengukur bidang."[2]

dalam runutan berpikir ini, perihal tantangan—atau godaan—atas hirarki dalam seni lukis tadi, kokok telah membawa jejala, si alat bantu, ke arena pergulatan medium seni lukis. dalam praktik kokok, jejala bukan semata alat bantu, tetapi merupakan waktra *(subject matter)*. sungguh tak mudah buat saya menulis ini sebab saya tidak percaya bahwa hirarki-hirarki ini relevan.[3]

(mengukur) bidang
definisi bidang, sebagai sebuah 'tempat' di mana karya seni bisa hadir, yang sederhana namun membebaskan, dan dekat dengan praktik artistik kokok, saya rasa, pernah dimaktubkan wassily kandinsky. berikut parafrasa saya ke dalam bahasa indonesia: istilah basic plane bisa dipahami sebagai bidang bahan yang akan mewadahi isi sebuah karya seni. skema

[2] Selain dalam berbagai percakapan menuju pameran ini, pernyataan kokok ini juga sudah diluncurkannya sejak pameran tunggal pertamanya di Biasa Art Space, Bali, 2007. Lihat liputan pamerannya di sini bit.ly/incomplete2007

[3] Saya merasa perlu mengurainya dengan cara yang 'basic' ini karena pencarian Kokok ada di seputar perihal yang ia sebut sebagai 'basic painting', sesuatu yang juga selalu disebutkan dalam bahasa Inggris dalam percakapan kami yang berbahasa Indonesia dengan logat Jawa.

tools to aid the act of painting and the design of an artwork (despite its medium)? in my opinion, kokok is (or maybe even always) challenging—or at least teases—the hierarchy: supporting elements may be the work itself, may be the content of the work itself.

so many painters, sculptors, and visual artists have struggled, struggled, rejected, questioned, and criticized their own medium of work. at first glance, it's not surprising that the grid in kokok's works seem to be included in the search category in the list just now. "[2] especially so, supported by his statement, "in its essence, painting is measuring the field."[3] in this line of thinking, regarding the challenges—or temptations—of the hierarchy in painting, kokok has brought the grid, the tool, into the arena of contestation for the medium of painting. in kokok's practice, the grid is not merely a tool, but a subject matter. it's truly not easy for me to write this because i don't believe that these hierarchies are relevant.

(measuring) plane
the definition of plane, as a 'site' where the artwork may be present, humble yet liberating, which is close to kokok's artistic practice, i feel, has been theorised by wassily kandisky. the following is my paraphrasing: the term basic plane may be understood as the material plane that acts as the vessel of a work of art. the scheme of the basic plane is bounded by two horizontal lines (that are cool), and two vertical lines (that are warm). hence, the plane is a thing that is independent from the realities of its living environment. corresponding to the characterisation of horizontality and verticality, **the elementary tone of the basic plane rings undoubtedly clear**: two cool elements and two

[2] Aside from the many conversation that led to this exhibition, Kokok's statement was also already introduced since his first solo show at Biasa Art Space, Bali, 2007. Please refer to a review of the exhibition here bit.ly/incomplete2007

[3] I feel the need to unpack in an elemental way because Kokok's search is positioned within the matter of what he refers to as "basic painting", which was always referred to in our conversations in the English term, conversations that were in Indonesian with a Javanese accent.

basic plane diikat oleh dua garis horisontal (yang dingin) dan dua garis vertikal (yang hangat). maka dari itu, bidang ini adalah sesuatu yang mandiri dari kenyataan lingkungan hidupnya. seturut karakterisasi yang horisontal dan yang vertikal, **suara mendasar dari *basic plane* tentu menjadi jernih:** dua elemen dingin dan dua elemen hangat akan mematok ketenangan, keheningan. dengan kata lain, suara *basic plane* ini objektif—bebas.[4]

saya ingin mencoba mengulik dua kata terakhir dalam pernyataan kokok mengenai melukis: **mengukur bidang**. umumnya, guna jejala adalah untuk merancang sesuatu dengan skala yang tepat. oleh karena itu, bidang di mana jejala hadir adalah batasan yang tak bisa ditawar dari sebuah perancangan. karena yang dilakukan kokok adalah melukis jejala, bukan menggunakan jejala untuk merancang sesuatu yang lain, maka bidang kehadiran jejala kokok adalah batasannya. pada titik ini, saya merasa harus 'tarik nafas' dulu sedikit dan mengucap berkali-kali dulu supaya meresap—seperti mantra. bidang adalah batasannya. bidang adalah batasannya. bidang adalah batasannya. kalau bidang adalah batasannya, bukankah kokok menentukan sendiri bidangnya? dalam arti, ia sendiri yang menentukan ukuran dan bentuk si kanvas? sepenggal percakapan kokok, dari sepuluh tahun yang lalu, bisa membantu kita untuk memahami bidang-bidang yang dibuatnya sendiri untuk kemudian diukurnya, dengan kata lain dilukisnya:

> "sejak awal, saya tertarik untuk menjelajahi, memahami, menubuhkan 'bidang sebagai

warm elements will establish a sense of calm, serenity. in other words, the tone of the basic plane is objective—free.[4]

i'd like to try to tease out the last two words in kokok's statements about painting: **measuring a plane**. conventionally, the purpose of the grid is to design something to an accurate scale. due to this, the plane in which the grid is present is a limitation that cannot be bargained with during the process of designing. since what kokok does is paint grids, instead of using grids to design other things, hence the area of kokok's grid is its limitations. at this point, i feel like i need to take another deep breath and repeat this over and over again to fully grasp it—like a mantra. plane as limitation. plane as limitation. plane as limitation.

if a plane is the limitation, wouldn't kokok decide the plane for himself? in the sense that he alone would decide the size and shape of the canvas? a snippet of our conversation, from ten years ago, may help us understand the planes that he created to the be measured, or put differently, to be painted:

> "since the begininning, i'm always interested in exploring, understanding, embodying 'plane as language.' not simply place as a way to explain ideas, thoughts or my emotions, but to make the place part of myself and vice versa. so that, it can represent myself without my having to explain it, or what i'm currently doing,

[4] *The term "Basic Plane" is understood to mean the material plane which is called upon to receive the content of the work of art. [...] The schematic Basic Plane is bounded by two horizontal and two vertical lines, and is thereby set off as an individual thing in the realm of its surroundings. After the horizontal and the vertical have been characterized, the basic sound of the Basic Plane must of itself become clear: two elements of cold rest and two elements of warm rest give two double sounds of rest, which determine tranquil=objective sound of the Basic Plane.* Wassily Kandinsky, 1947. Point and Line to Plane. New York: Solomon R. Guggenheim Foundation, hlm. 115. (Diterjemahkan oleh Howard Dearstyne dan Hilla Rebay dari Punkt und Linie zu Fläche, yang disunting oleh Walter Gropius dan L. Moholy-Nagy dan diterbitkan oleh Bauhaus Books, 1926.)

[4] *The term "Basic Plane" is understood to mean the material plane which is called upon to receive the content of the work of art. [...] The schematic Basic Plane is bounded by two horizontal and two vertical lines, and is thereby set off as an individual thing in the realm of its surroundings. After the horizontal and the vertical have been characterized, the basic sound of the Basic Plane must of itself become clear: two elements of cold rest and two elements of warm rest give two double sounds of rest, which determine tranquil=objective sound of the Basic Plane.* Wassily Kandinsky, 1947. Point and Line to Plane. New York: Solomon R. Guggenheim Foundation, hlm. 115. (Translated by Howard Dearstyne a d Hilla Rebay from Punkt und Linie zu Fläche, edited by Walter Gropius dan L. Moholy-Nagy and published by Bauhaus Books, 1926.)

bahasa.' bukan semata menggunakan bidang untuk menjelaskan gagasan, pikiran, atau rasa saya, tetapi menjadi bidang sebagian dari saya dan sebaliknya. sehingga, dia bisa mewakili saya tanpa saya perlu menjelaskan dirinya, atau apa yang sedang saya kerjakan, atau pendapat saya tentang sesuatu. cita-cita saya, 'bidang sebagai bahasa' menjadi mampu mewakili saya secara utuh sebagai sesuatu yang juga berjarak."[5]

mari kita kembali pada pertanyaan saya tadi. lalu, kenapa dengan bidang-bidang ini? *lencangkiri, lencangkanan, datar..datar sekaliii..* dst. menandakan bagaimana bidang kanvas dipilih, ditentukan, dan dibuat kokok. kata "lencang" yang seperti akrab-akrab-asing ini adalah kosakata dari baris-berbaris yang, kala sd dahulu, sering diteriakkan pemandu upacara untuk merapihkan barisan. "lencang depan, grak!" adalah permintaan untuk merentangkan tangan kanan lurus ke pundak orang di depan anda, gunanya untuk meratakan titik berdiri anda dengan orang yang berdiri paling depan—dan terus ke belakang. sementara, "lencang kanan, grak!" untuk merentangkan tangan kanan ke kanan untuk meratakan titik berdiri anda dengan orang lain yang sejajar dengan anda. kerapihan baris-berbaris adalah kedekatan bentuknya dengan kotak-kotak (tanpa garis) di mana manusia yang berbaris menjadi titik-titiknya. citra yang digunakan kokok untuk menentukan bidang lukisannya adalah jejala. kokok menggunakan citra jejala (yang abstrak) untuk membuat bidang dan mengisinya dengan jejala (yang konkret) menggunakan pensil dan cat minyak. dengan kata lain, ia melukis yang abstrak **dan** yang konkret.

bayang-bayang garis pensil yang samar di atas kanvas-kanvas kokok ini dihasilkan dari perulangan kerja membuat garis. pertama, kokok melapisi kanvasnya dengan cat minyak putih. sekian hari kemudian, setelah cat minyak tsb. kering, ia kemudian menggarisi bidangnya dengan pensil. setelah grafit pensil melekat pada cat minyaknya, ia mengisi kotak-kotak jejala lapisan pertama ini dengan cat minyak putih. ya, ia 'mewarnai' setiap

[5] Kokok, dalam diskusi bersama Yunizar, pada Peristiwa Sebuah Kelas, sebuah perhelatan seni berlandasan percakapan yang diselenggarakan oleh Forum Ceblang Ceblung di Sangkring Art Space, Yogyakarta, 9 Desember 2013 - 6 Januari 2014.

or my opinions about things.
My goal is, 'plane as language' becomes able to represent myself wholly as something that is also distant"[5]

let's come back to my earlier question. so, what about the planes. *lencangkiri, lencangkanan, datar..datar sekaliii..* and so on, signals how the plane of canvas may be selected, decided and made by kokok. the world "align" that sounds both familiar and strange is the vocabulary taken from standing in rows, that when we were in primary school, was often barked out by school ceremony leaders to organize rows of people. "align right, *grak!*" is a request for you to extend your right hand straight to the left shoulder of the person in front of you, to align the point you're standing on with the person standing at the very front—all the way to the back. while, "align right, *grak!*" to extend the right arm to the right so that the point in which you are standing is aligned with others that are on the same row as you. the neat organization of standing in rows is the closest image to the grid (within lines) where those standing in line become its points. the image that kokok uses to decide on his plane of paintings is the grid. kokok uses the image of the (abstract) grid to create planes and to fill them out with (concrete) grids by using pencil and oil paint. In other words, he paints the abstract **and** the concrete.

faint traces of pencil marks on kokok's canvases are created from the repetitive labour of creating lines. firstly, kokok coats the canvas with white oil paint. a few days later, once the paint had dried, he created lines across the plane with pencil. once the graphite was attached to the paint, he began filling out the first layer of the grid's squares with oil paint. yes, he 'coloured in' every single square of the grid with oil paint. a few days later, he repeated this process by creating lines that are now visible as an image of the grid in his works. following the third time of filling out the grid with oil paint, only then did he begin to create lines following the comfort of his

[5] Kokok, in a discussion with Yunizar, in *Event about a Class*, a conversation-based event organized by Forum Ceblang Ceblung at Sangkring Art Space, Yogyakarta, 9 December 2013 - 6 January 2014.

kotak jejalanya dengan cat minyak putih. beberapa hari setelahnya, ia mengulang kerja membuat garis-garis yang sekarang hadir sebagai citra jejala di atas karya-karyanya ini. setelah kali ketiga ia mengisi jejala-jejalanya dengan cat minyak putih, barulah ia mulai menggaris mengikuti kenyamanan tangannya. maksud saya, ia tidak lagi membangun jejala yang sempurna seperti yang bisa kita lihat di buku-buku matematika atau rancang bangun. ia bisa mengulang proses ini sampai empat atau lima kali. kepengulangan ini adalah langkah yang menurut kokok, layak dan mesti ditempuh, untuk menghadirkan bayang-bayang garis pensil yang sekarang hadir samar, seolah luwes, apa adanya, dan tanpa banyak upaya *(effortless)*.

garis, (perihal) waktu
kandinsky mendefinisikan garis sebagai titik yang bergerak. karena ia bergerak, maka ia mengandung tegangan. pada karya-karya kokok, aspek gerak dalam definisi kandinsky masuk akal. namun, saya rasa, gerakan bukan tegangan bagi kokok. gerakan serta merta mengandung waktu. baik waktu yang diadakan atau diluangkan—atau dibuang, tergantung sudut pandang anda—untuk menghadirkan sang garis. bagaimana ia menggunakan waktu tersebut? kadang dalam rutinitas, kadang dalam keluwesan, kadang kala...

karya-karya kokok yang secara citraan segera bisa kita kenali—karena menghadirkan figur manusia dengan pendekatan gambar realistis—justru hadir dengan judul-judul angka. angka-angka ini mengindikasikan waktu—jam. waktu apa? "waktu aku tangkap layar *(screenshot)*," kata kokok. dalam sejarah seni, lukisan dikenal sebagai upaya merekam, membekukan waktu, momen, adegan. tangkaplayar rasanya senada, namun lebih cepat. lebih instan, lebih kekinian. benar bahwa tangkaplayar adalah aksi yang bisa dilakukan siapa saja yang memegang alatnya. namun, saya pikir, kokok bukan sedang menghindari segala bagasi sejarah lukisan yang datang dengan penggunaan kata "membekukan" atau "merekam", ia justru sedang mengindikasikan metode berkaryanya. dalam aksi tangkaplayar, ada setidaknya beberapa landasan: alatnya, situs/aplikasi yang dibuka, orangnya, dan waktunya. yang digunakan kokok sebagai penanda hanya yang terakhir. waktu aksi tangkaplayar dilakukan. persis seperti hampir semua penamaan dokumen hasil tangkaplayar

hand movements. what i mean is, he no longer builds perfect grids that we can see in math or spatial design books. he can repeat this process four to five times. this repetition is the step according to kokok, that he must absolutely go through, to present the traces of the pencil lines that are now visible only faintly, as if flexible, as they are, and effortless.

lines, (about) time
kandinsky defines lines as a moving point. as it moves, it becomes full of tension. in kokok's works, the aspect of movement in kandinsky's definition makes sense. however, in my view, movement is not the same as tension for kokok. movement simultaneously carries time. whether time that is spent or made—or wasted, depends on your perspective—to allow the presence of the line. how does he spend that time? every now and then in routines, every now and then in flexibility, every now and then...

kokok's works with subject matters that we can readily recognize—as they present human figures with realistic drawing as an approach—are contrarily titled with numbers. these numbers indicate time—clock time. what kind of time? "the time when i took the screenshot", kokok answers. in art history, painting is known as an attempt to record, to freeze time, moment, event. in the act of taking a screenshot, there are at least several bases: the device, the site/application that is used, the people, and the time. the act of taking the screenshot is done to create a marker of some kind of ending. exactly like almost all document naming done in various technologies today. then, what is kokok's method? the paintings with figures on them that we can immediately imagine to come from a photograph, whatever its context, was chosen for his reason to make grids. unregulated lines or unnecessary to have a routine like the grid. let's refer to how easily we can identify the images within the painting-a woman in a headscarf wearing a mask, men asleep on cafe tables, and so on—even though they were never truly "finished" by kokok. from aspects of colour, to their outlines. if kokok's grids allows to familiarize ourselves with diligence, routine, and the desire to keep working, painting—applying pain, making lines, filling colours, making lines,

yang dilakukan dalam beragam teknologi hari ini. lalu apa metodenya kokok? lukisan-lukisan berfigur yang bisa dengan segera kita bayangkan berasal dari foto, apapun konteksnya, ini ia pilih untuk menjadi alasan ia membuat garis-garis. garis yang tak tertata atau tak butuh rutinitas macam jejalanya. lihat saja bagaimana lukisan-lukisan ini dengan mudah bisa kita identifikasi—perempuan berhijab yang menggunakan masker, laki-laki yang ketiduran di meja kafe, dst.—walaupun tak benar-benar 'diselesaikan' kokok. baik dari segi pewarnaan, maupun garis-garis blabarnya *(outline)*. bila pada jejala-jejala kokok kita mengenali ketekunan, rutinitas, dan keinginan untuk terus bekerja, melukis—mengecat, membuat garis, mengisi warna, membuat garis, dst.—, pada lukisan-lukisan figur ini kita menemukan garis-garis kokok yang luwes, bermain, nakal, menggoda, tidak rutin—kalau bukan anti-rutin.

nah...
berapa banyak waktu yang anda punya hari ini? untuk berjalan-jalan dalam pameran ini? untuk melihat, merasakan, dan menikmati karya-karya kokok dalam pameran ini? di hadapan karya seni, apapun itu, tak jarang orang berkata, "aduh, saya nggak mengerti!" belakangan, saya rasa ungkapan yang lebih tepat jangan-jangan adalah, "aduh, saya nggak punya waktu [untuk bisa mengerti]." karya seni jadi mahal bukan karena nilai tukarnya dengan uang, tetapi karena ia butuh pelihatnya punya cukup waktu. cukup waktu untuk, setidaknya, mengenali ada apa saja dalam bidangnya dan bagaimana segala elemen di dalamnya terhubung. kalau masih punya waktu, bisa memikirkan bagaimana karya tersebut dipasang, bersebelahan dengan karya apa, apa hubungan kebersebelahan karya-karya tersebut, siapa (para) seniman yang membuatnya, pada zaman ruang atau dalam ruang hidup macam apa karya tersebut dibuat, dan seterusnya.

selamat menikmati "kadangkala"!

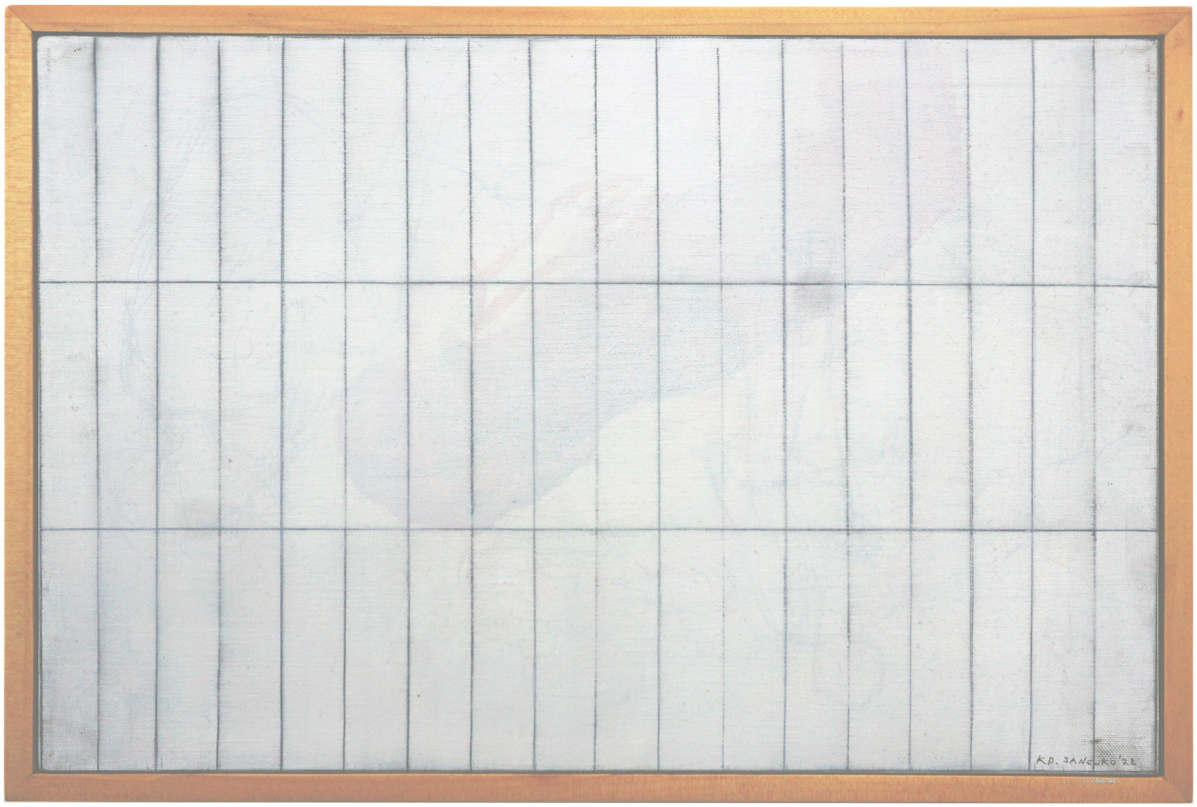
jakarta, 8 april 2023, 11:36 wib
grace samboh

and so on—, in paintings of these figures we find kokok's lines are flexible, playful, naughty, teasing, and unroutine-like-if not completely anti-routine.

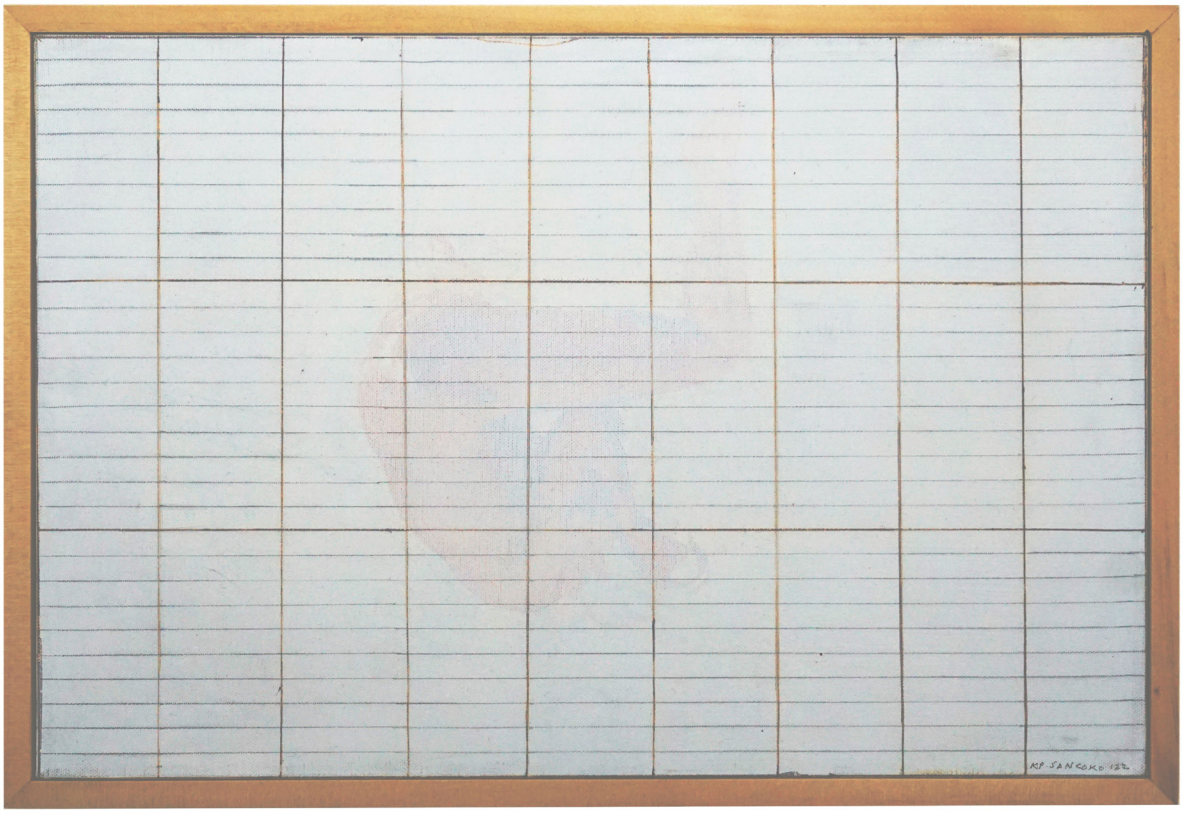
and so...
how much time have you got today? to walk around the exhibition? to see, to feel, to enjoy kokok's works in this exhibition? in front of artworks, whatever they may be, oftentimes people would say "oh, i just don't understand!" lately, i feel that a more appropriate response might well be, "oh, i just don't have the time [to understand]." art works become luxurious not due to the financial transactions that happen because of them, but because they need its viewers to have enough time. enough time to, at least, recognize what else is within its field and how all the elements within it are connected. if we have more time, we can think about how the works are displayed, next to which work, perhaps reflecting on their side-by-side relationship, who the artists are that made them, in what kind of era, space or living environments are the works made, and so on.

please enjoy "every now and then"!

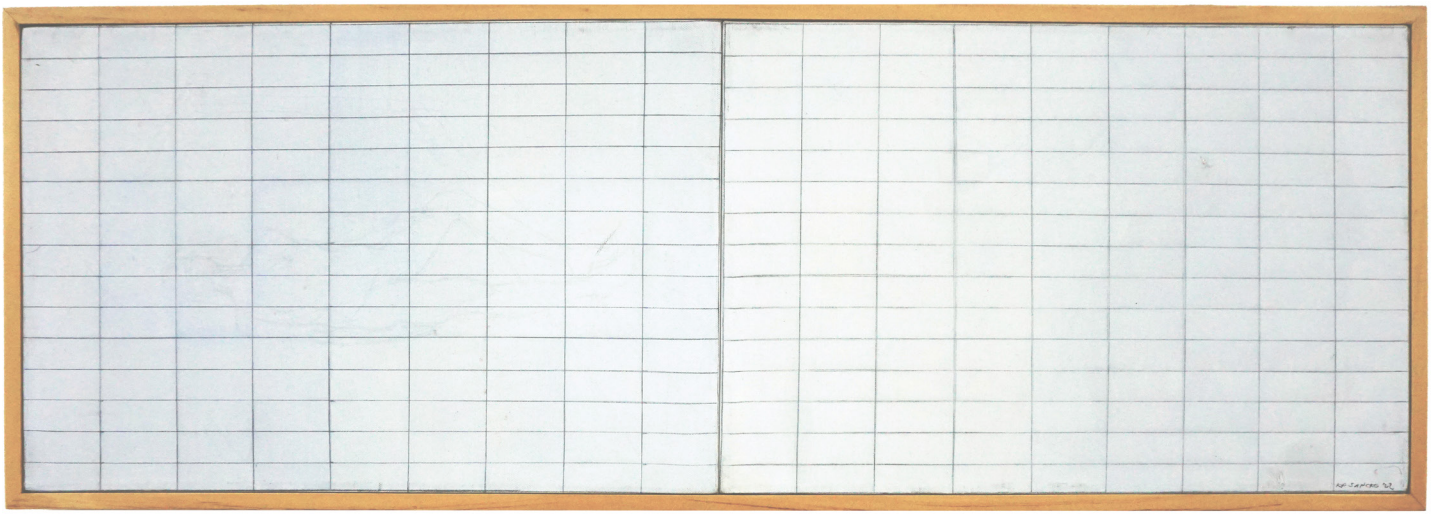
jakarta, 8 april 2023, 11:36 wib
grace samboh



23:01:21
2022
pencil and oil on canvas
30 x 45 cm (plus frame)



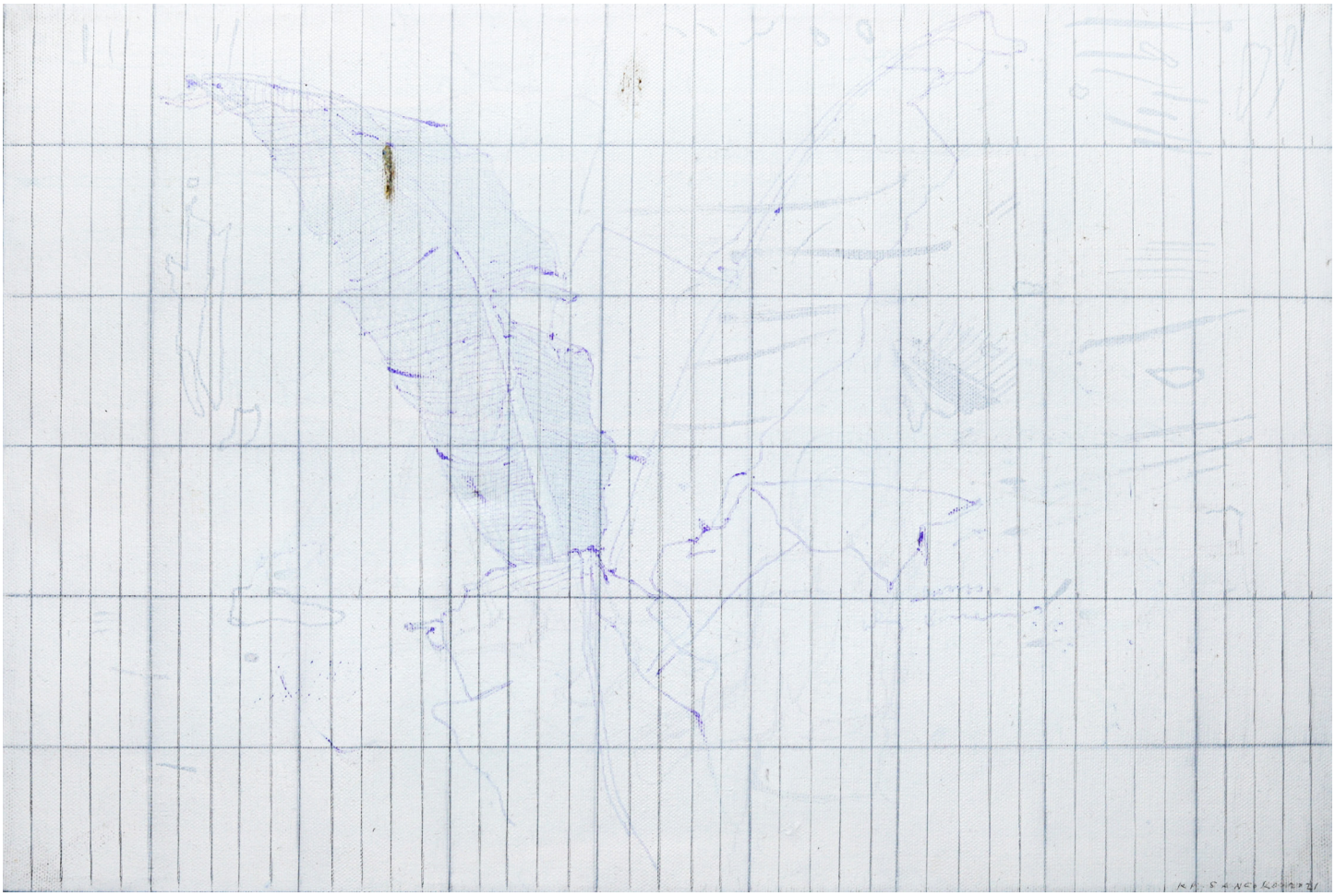
14:07:28
2022
pencil and oil on canvas
30 x 45 cm (plus frame)



lencang kanan
(align right)
2022
pencil and oil on canvas
30 x 90 cm (2 panels, plus frame)

18:21:00
2021
pencil and oil on canvas
45 x 30 cm

18:09:39
2021
pencil and oil on canvas
45 x 30 cm



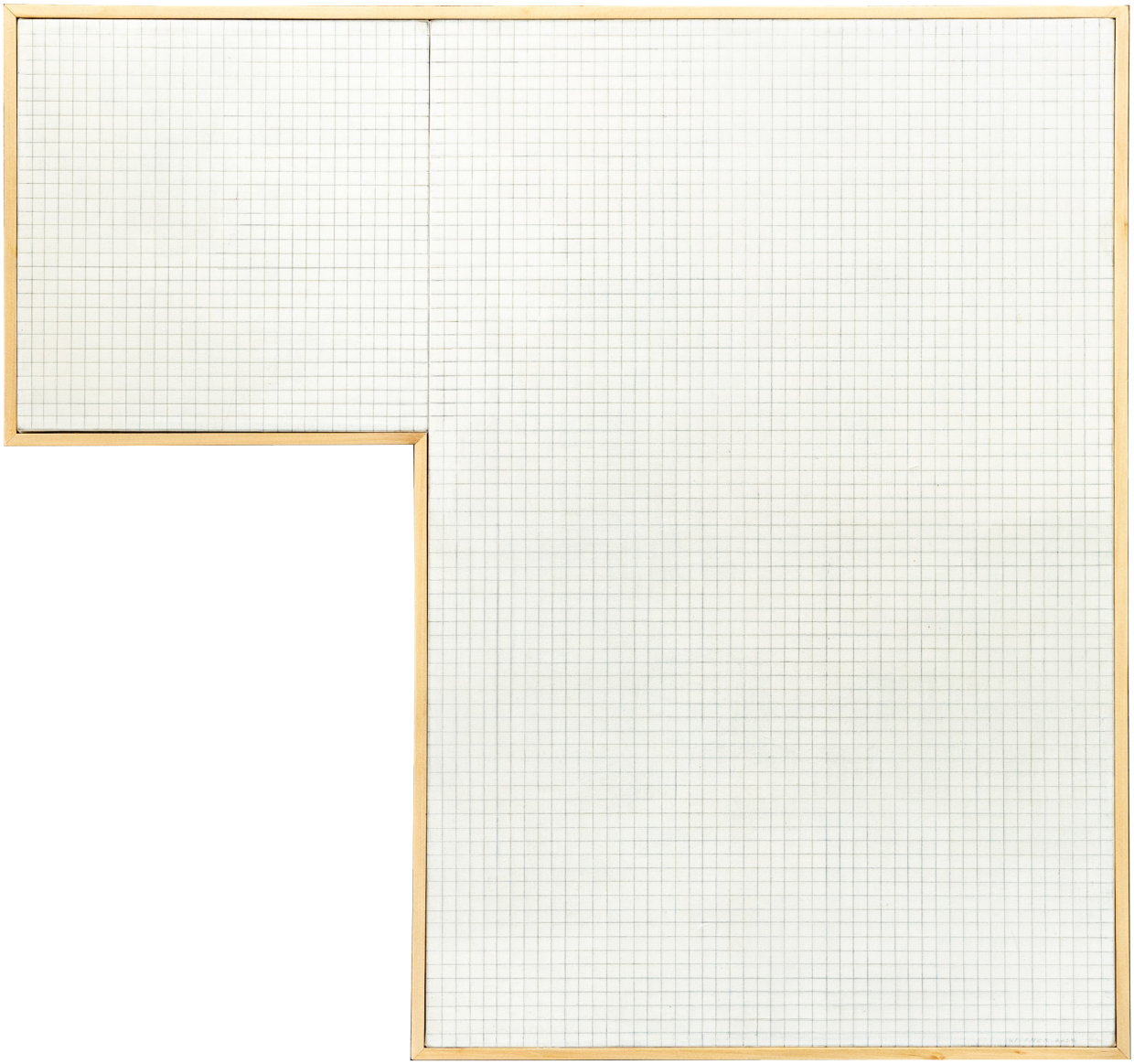
pisang_an
(banana_ish)
2021
pencil, pen, and oil on canvas
45 x 30 cm

18:53:01
2021
pencil and oil on canvas
30 x 30 cm

18:24:32
2020
pencil and oil on canvas
30 x 30 cm

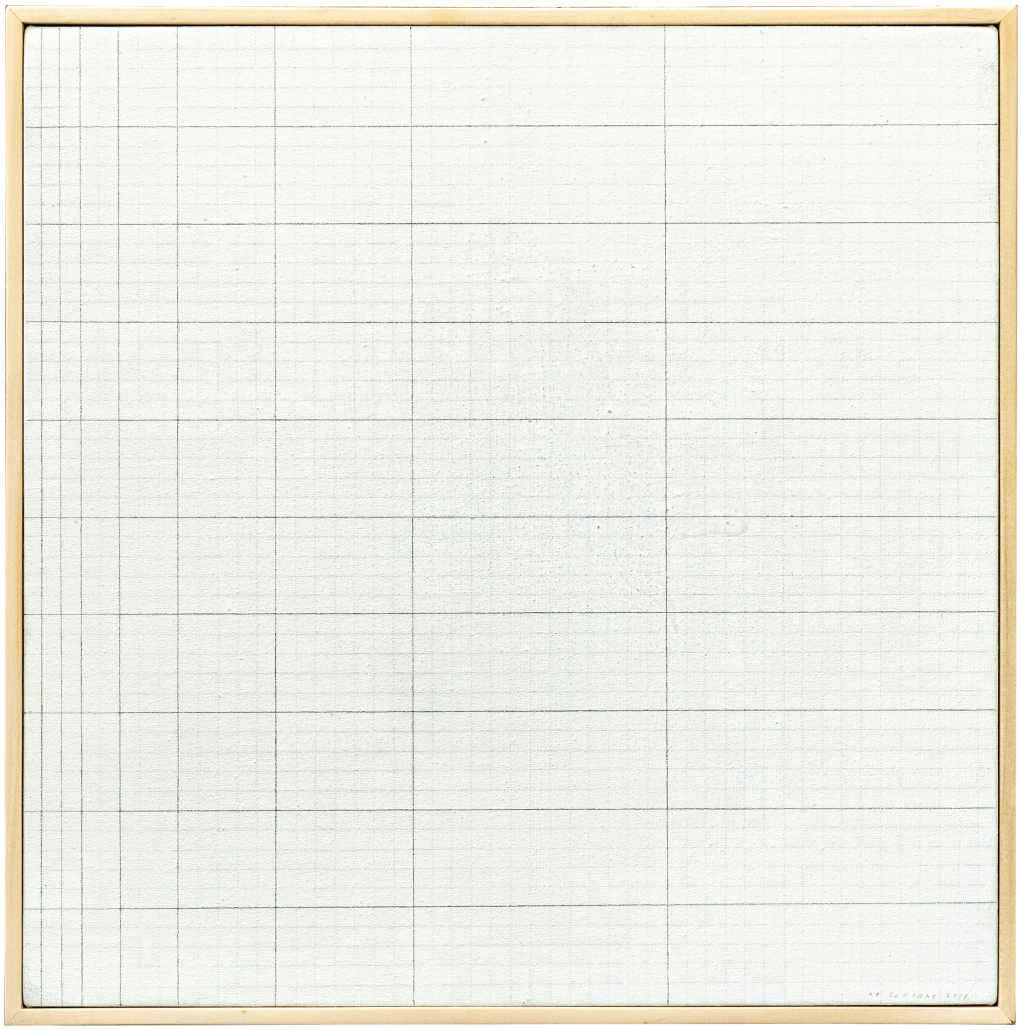
18:09:41
2021
pencil and oil on canvas
30 x 30 cm

18:05:41
2021
pencil and oil on canvas
30 x 30 cm

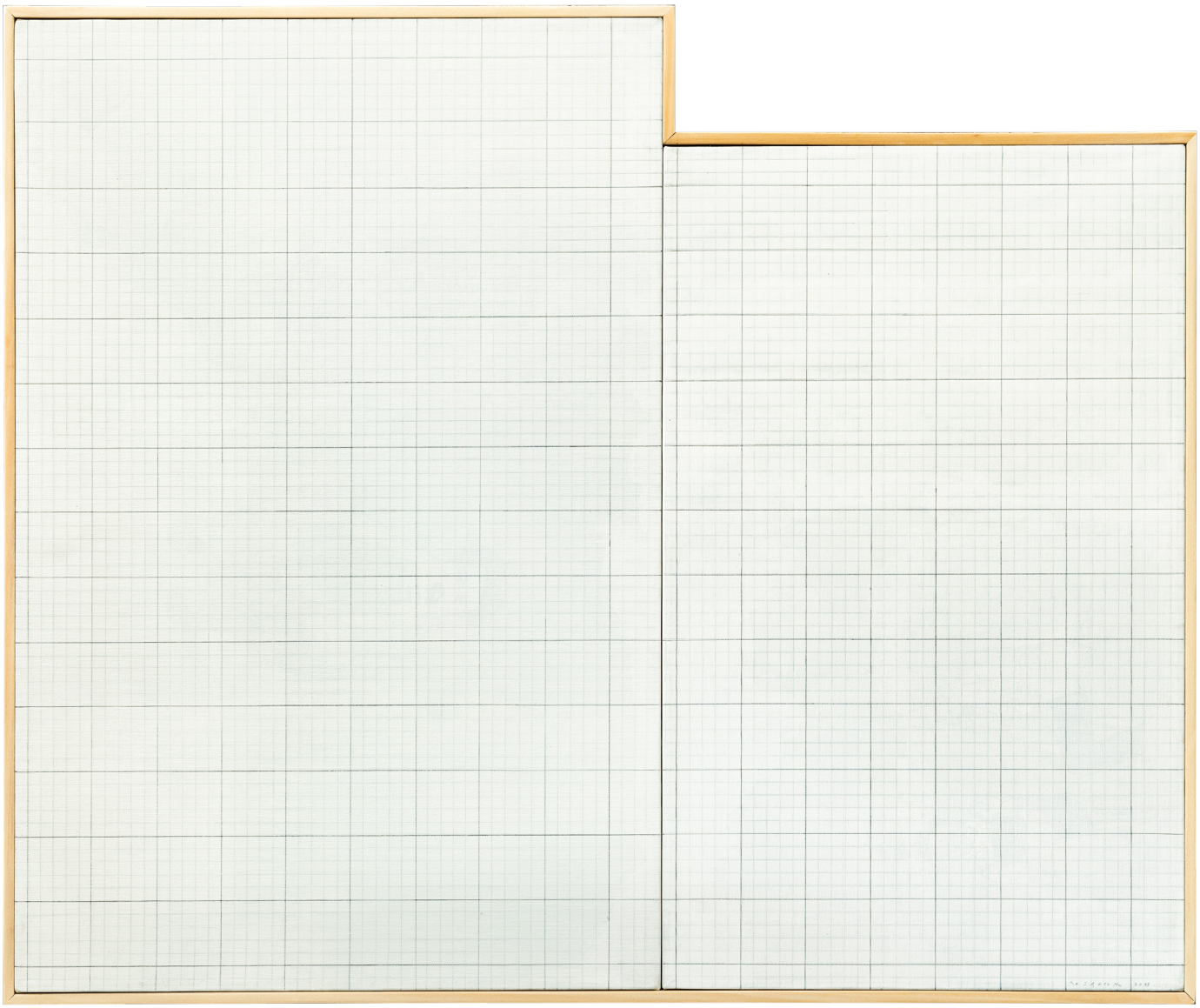


lencangkiri
(alignleft)
2023
pencil and oil on canvas
80 x 75 cm (2 panels)

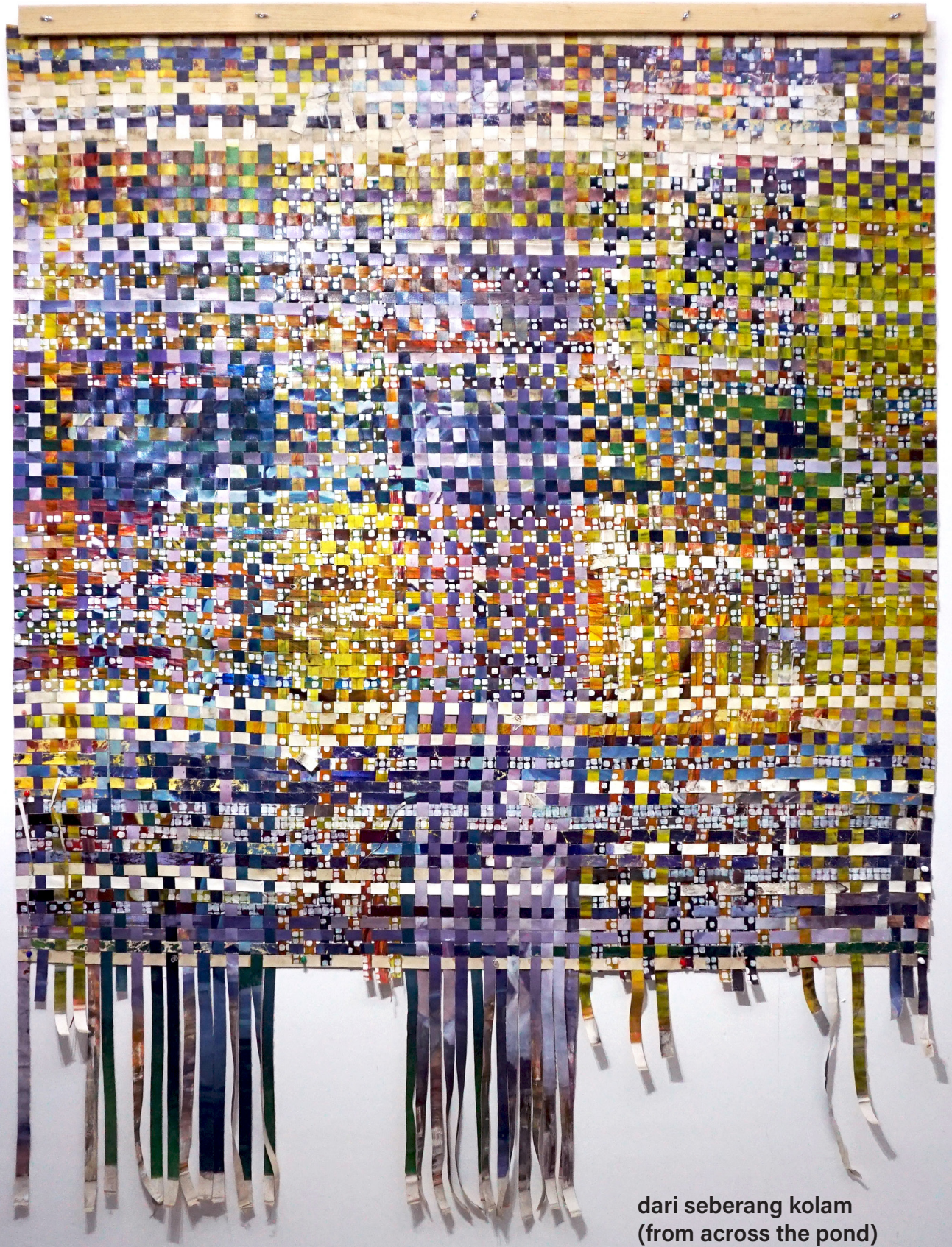
datar..datarsekaliii..
(flat..veryveryflat..)
2023
pencil and oil on canvas
50 x 50 cm



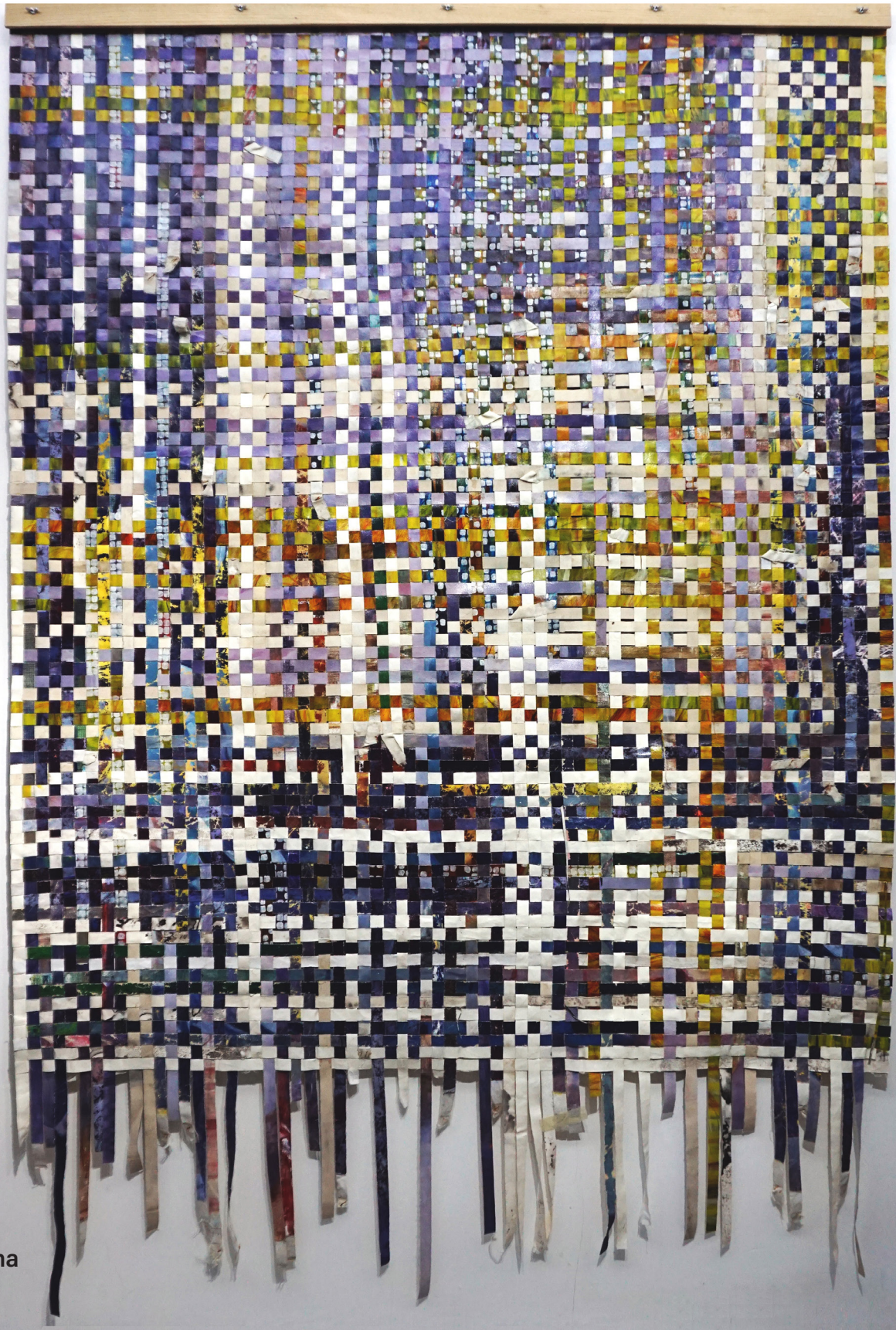
1, 1, 2, 3, 5, 8, 13, 21, 34..
2023
pencil and oil on canvas
50 x 50 cm



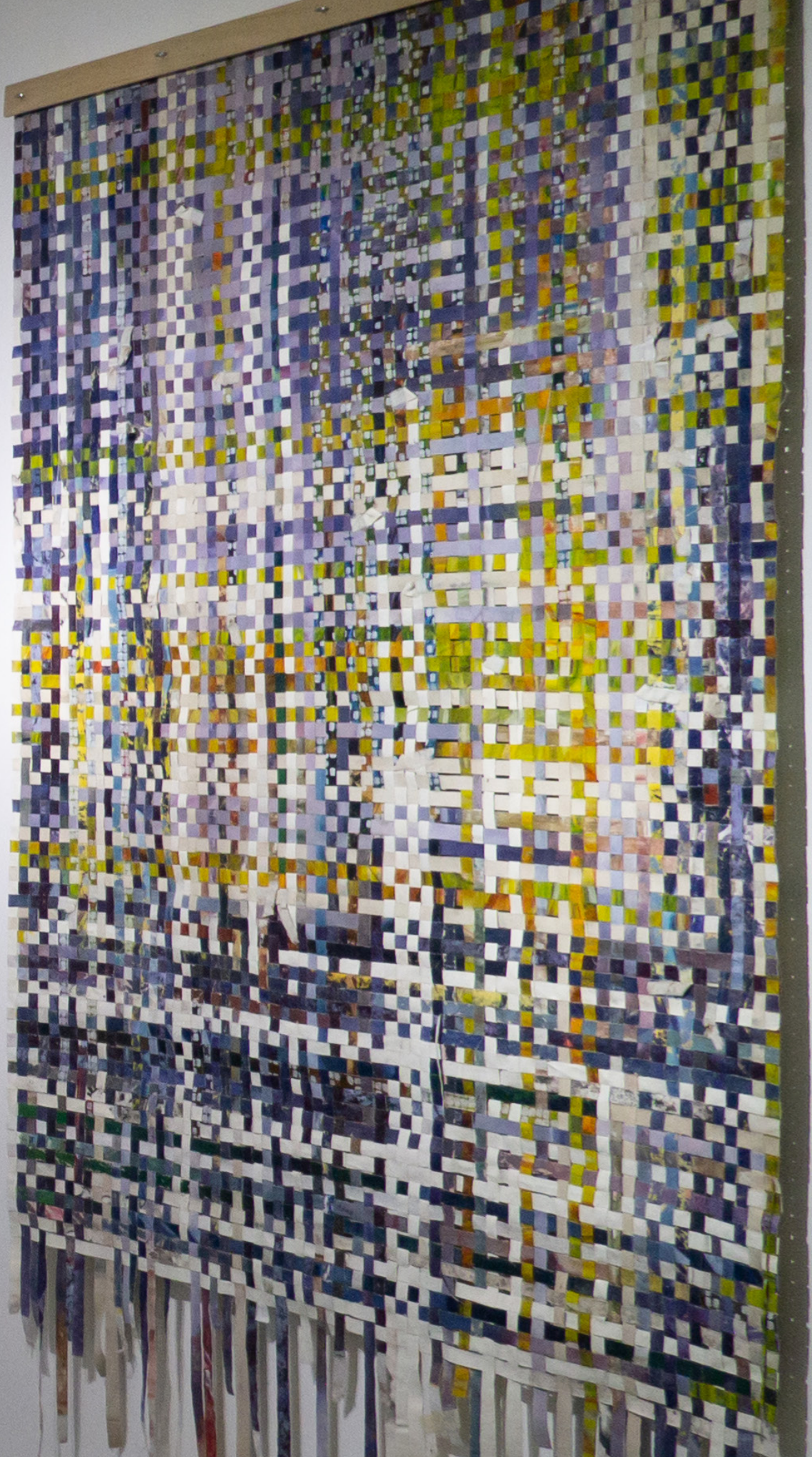
enaknyabagaimana
(whatsbest?)
2023
pencil and oil on canvas
90 x 75 cm (2 panels)



dari seberang kolam
(from across the pond)
2023
woven painted canvas strips
115 x 200 cm



tanpanama
(untitled)
2023
woven painted canvas strips
150 x 200 cm



kokok p. sancoko formally trained as a painter at the indonesia institute of the arts, yogyakarta (institut seni indonesia). his artistic practice is characterised by a rigorous exploration of the possibilities of painting through the dissection and intersection of forms and colour. in this attempt, kokok often reduces the image of a concrete object to its most essential planes.

in his recent paintings kokok pushes his explorations further, to create a visual, two-dimensional mapping of the multidimensional gradients of the psyche. the juxtaposed images create works that are atmospheric, rendered in varying degrees of concreteness and translucence, comprising a kind of virtual world of memories, perceptions and impressions of the past, the present and the future.

as an artist, kokok has exhibited widely both in solo and group shows. his previous solo exhibitions are held in sinsin fine art, hong kong (2009), nadi gallery, jakarta (2008) and biasa artspace, bali (2007). kokok was also the finalist of the phillip morris award (2003) and art jakarta award (2006).

kolofon

perancang
m ilham samudra

penerjemah (id > en)
mitha budhyarto

pengelola pameran
akmalia rizqita “chita”, marsilam sun lukas

pemasang karya
this/play

pengelola katalog
rahmanni fitri

penerbit
rubanah underground hub,
2023

colophon

designer
m ilham samudra

translator (id > en)
mitha budhyarto

exhibition coordinators
akmalia rizqita “chita”, marsilam sun lukas

art handlers
this/play

catalog coordinator
rahmanni fitri

publisher
rubanah underground hub,
2023

Organizer
PROJECTBY9

© 2019 Rubanah
All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photo-copying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher.

RUBANAH Underground Hub
Wisma Geha Basement
Jl. Timor No. 25, Menteng,
Jakarta Pusat 10350

www.rubanahundergroundhub.art

K.P. SANKO 2020